



ANTON DOLIN

The “First Chapter”

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Anton Dolin

The “First Chapter”

by

ARNOLD L. HASKELL

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ANTON DOLIN.

FOREWORD.

It is a great privilege to be permitted to write a brief foreword to this book on Anton Dolin. Without a doubt he is one of the greatest male dancers of to-day both by reason of his easy and effortless execution and of the artistry with which he clothes his work, and it is to him that I am looking to be the mainstay of British dancing for many years to come.

To-day he is one of my greatest friends among dancers but the first time we met decidedly heated words were exchanged. It was at the third "Sunshine Matinee" and under his true name, Pat Kaye, he was appearing with Madame Astafieva and some others in a little piece entitled "La Chasse." By some unfortunate oversight his name had been omitted from the programme, and in no uncertain language Pat told me exactly what he thought about me and elaborated the horror with which Monsieur Diaghileff—for whom he was dancing in "The Sleeping Princess"—would regard the omission. Perhaps not realizing that this was just a bit of the Irish "Paddy" boiling over and thinking what a conceited boy I was dealing with I told him he could go to the . . . wings.

Two years later, appearing at a Display at the Royal Albert Hall given by his teacher, Madame Seraphine Astafieva, and dancing with Joyce Berry, he positively electrified the audience and we all knew that a great British Danseur had arrived at last.

Dolin is, I think, frequently misunderstood by those who do not know him well. What I took for conceit at our first meeting is a true understanding of his own powers and a knowledge of good showmanship. He knows he can dance but at the same time he knows that he still has a lot to learn. He is his own severest critic and I know of no artist who more readily welcomes constructive criticism of his work.

Like many other modern dancers he feels that the old classical methods are insufficient for the interpretation of the twentieth century and one can see in his choreography that he is searching for a new mode. Unlike many moderns, however, he has been thoroughly grounded in the classical technique and so his choregraphic experiments are always tempered with a true artistic feeling. How many danseurs of to-day could one name who would be equally at home in "Les Sylphides" and "The Blue Train."

I would particularly commend this little book by Mr. Arnold Haskell to the hundreds of young British dancers who, though still in the schools, are hoping one day to make names for themselves. After they have carefully read it they will begin to realize that to be a great dancer the brain as well as the body must be trained.

London, June 1929.

Philip J. S. Richardson.

THE FIRST CHAPTER.

This study is the first chapter in the career of a very brilliant artist, a career that is just beginning. But Dolin has accomplished so much in this short time, has created so many roles, and has had such an enormous influence on dancing, particularly in this country, that this series would be incomplete without a study of his work.

Naturally I have a very great admiration for Dolin, or I would not have undertaken this study, but I have not set out to write a eulogy, but a criticism. Dolin himself would be the last to wish for exaggerated praise, and he has always appreciated and even invited frank criticism. His whole career, as I shall show, is an example of self-criticism, and there is very little complacency in his attitude towards his own performances. Dolin is not by any means a modest man. He is a superb showman who realises the value of his own contribution to dancing, but he is also a very severe critic of his own work, and is the first to find fault with himself when he fails to reach the high level that he has set himself. Indeed, I have found him a far more generous critic of others and he has always shown himself eager to learn from them. In his dressing-room there are always many portraits of Nijinsky and no male dancer could set himself a more lofty standard.

I have known Dolin from the very commencement of his career as a dancer and have seen him in the class room, the

rehearsal room, and on the stage in practically every role he has undertaken. I have known almost every partner with whom he has danced and many choreographers who have created roles for him and have discussed his work with them, and no one can be more critical and ready to criticise than a male dancer's partner or the creator of his dances. I have embodied in this book much that I have learnt from them.

Dolin's career is an inspiration to English dancing and has already had a very marked effect.



Anton Dolin and Phyllis Bedells.

CHAPTER ONE.

THE MALE DANCER.

The male dancer, his technique and his place in dancing have usually been misunderstood in this country, a fact which makes the career of Anton Dolin all the more remarkable.

The male dancer is a necessity in any really well balanced ballet and one has only to imagine "*Les Sylphides*" without the male dancer to realise how very flat and music-hall-like Fokine's great creation would be. The typical pantomime ballet has always dispensed with the male dancer and his place has usually been taken by a vigorous young lady, who apes his technique and tries to blend male vigour with feminine grace invariably with disastrous results. The *adagio* which should be the *clou* of the whole performance is impossible, and without the male dancer there is absolutely no climax. On those rare occasions when there is a male dancer, he usually occupies a ridiculous and quite subordinate position as partner, a glorified weight-lifter in fact.

The good male dancer is not the effeminate creature that he is popularly supposed to be. He is an athlete as

vigorous as a footballer or a Wimbledon idol, and needing a preliminary training far more extensive than either of these. Effeminacy would upset the whole balance. The male dancer is essential for the contrast he provides in build and technique, and were he to ape the prima ballerina that contrast would be hopelessly destroyed. One has only to remember the window leap in the "*Spectre de la Rose*" or the famous leap in "*Sheherazade*" to realize the truth of what I have been saying. Unlike the footballer, the male dancer must disguise his great strength instead of accentuating it, but the strength remains and is very evident to all amateurs of ballet. Perhaps the chief reason for this effeminacy legend has arisen through the romantic ballet, which was the first period of the Russian ballet to gain favour in this country. Many of the costumes worn by the dancer in this series of ballets might well create that impression, but after all, in the days when men wore elaborate and romantic costumes they were no more effeminate than at the present day, and indeed history suggests that they were far less so. Like all prejudices this one will die hard, but the vigorous essentially masculine work of Anton Dolin has already done much to dispel it. It must constantly be borne in mind when considering his many roles that the male dancer is an artistic necessity in ballet, that his is a very important and active part and is far more than a foil to the prima ballerina, and especially that he is essentially male and that when he becomes effeminate his whole *raison d'être* ceases.

CHAPTER TWO.

TRAINING AND EARLY CAREER.

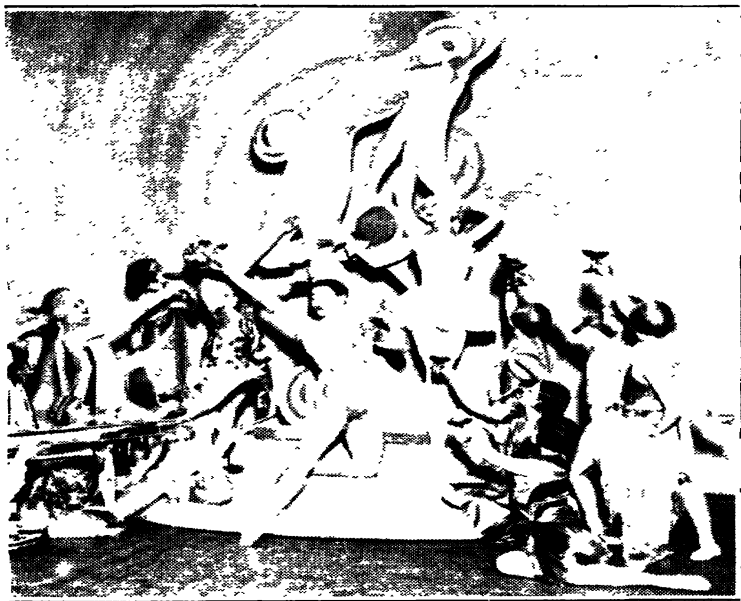
Dolin received his training, which was entirely Russian in technique, from Madame Seraphine Astafieva, herself a dancer of achievement and a member both of the Imperial Ballet and the Diaghilew Ballet. From his first lesson it was obvious that here was exceptional material upon which to build.

It is difficult to answer the question why Dolin became a dancer. His earliest memories of movement are a long staircase and an intense desire to jump down it and turn a corner at the finish, a feat in which he failed, and also a little coloured girl, a playmate of his, dancing on a woolly white rug. At about the age of eleven he had a few dancing lessons at Brighton, where his family had moved, and took part in the usual pupils' display at the Brighton Pavilion. The manager at the time was one of the first to realise that here was a dancer of quite exceptional promise. So far all this might have happened to any child. It was the performance of "*The Swinburne Ballet*," by Seraphine Astafieva that finally decided him, and convinced him that here was the only

possible teacher for him. In spite of this, only a lucky accident kept him for the ballet. He was engaged to play on the legitimate stage with Lyn Harding and Ellis Jeffreys in a play called "*Threads*." His voice cracked and he lost the part. It was then that he took to dancing seriously.

He had perfect physique, intense enthusiasm and a capacity for hard exhausting work that I have rarely seen equalled. On many occasions he would sleep at the studio and fill in all his spare time with work. It was at this early period that he first started the acrobatic dancing that caused "*The Blue Train*," his greatest triumph, to be created for him, and he is in a sense the part creator of that ballet. His acrobatics were undertaken for pleasure, they were the result of the natural high spirits of a highly trained athlete, but like all feats that were undertaken in that studio they were not allowed to be undertaken in haphazard fashion. They were studied and developed in the light of the classical ballet training he was receiving, and here we have a most important development in dance technique and a real beginning of modern ballet—a modern ballet that destroyed nothing, that adapted itself to the old technique and that was an evolution and not a revolution.

Dolin was the first dancer to apply a classical plastique to acrobatic dancing, with the interesting and far reaching results that we shall see in our study of "*The Blue Train*." Hitherto acrobatic dancing had been dancing undertaken by acrobats, the chief feature being the risk and difficulties of one or two "stunts." Dolin altered all this. The risks and



Dolin in "Job."

difficulties were there as before, but they were disguised and no longer made the main attraction. The dance was now harmonious and really expressive of something that was in the choreographer's mind, as for instance the modern sporting youth in "*The Blue Train*" or Jazz versus Classical dancing in the "*Rhapsody in Blue*." The change from classical to acrobatic dancing was almost imperceptible ; and for the first time this type of dancing could be called an art.

If Dolin had accomplished this alone his name would be an outstanding one. Apart from his skill as dancer then, this discovery, the result of his technical training and of his particular temperament and personality, was perhaps the most interesting feature of his early training. This young unknown English boy, the only English male dancer of real promise, was preparing himself to interpret some of the most interesting and important work to be shown in recent times by the great Diaghilew ballet, an organization that was ever on the look out for new artistic possibilities in the dance.

It is interesting to see Dolin's first review after a brilliant pupil display at the Albert Hall. J. T. Grein, the celebrated dramatic critic, wrote in the "*Sketch*" of July 11th, 1923 : " A new dancer, Anton Dolin, carried us away in enthusiasm. . . . Dolin is as light as a feather, as graceful as a fawn, as wing-footed as Mercury—I for one believe that Dolin wholly unaffected, immersed in his art, will ere long be proclaimed the rival and successor of Nijinsky, and if he remains unspoilt he may be the greater of the twain, for so far his great work

is entirely free of pose.”—This about an unknown English boy at a pupil display !

Dolin soon secured an engagement with the Russian Ballet to appear in their extraordinary production of “ *The Sleeping Princess* ” at the Alhambra. He was young, inexperienced and had not yet fully developed artistically, so that *his work in that ballet* was not of very great importance, save to Dolin himself who gained much valuable stage experience, and the habit of self criticism that has been of such great service to him. His work here was with the *corps de ballet* save for a *pas de quatre*, in rather heavy warrior’s costume, and was not of much significance. Here perhaps for the first time Dolin realised what really great dancing could mean and he was able to study the work of Vladimiroff, a male dancer of considerable experience in the great pre-revolutionary ballet of Russia, and also of such outstanding prima ballerinas as Vera Trefilova, Olga Spessivtseva, Lubov Egorova, etc. It is interesting to note that in this production Dolin’s partner of after years, that great classical dancer, Vera Nemtchinova, of whom I shall have much to say, appeared in the small but effective role of the Carnation Fairy.

Dolin now knew the true meaning of ballet and realised, as he had never before, its immense difficulties. He was dissatisfied with himself and determined to go back to school and to work till he was good enough to return to the ballet as *premier danseur*. Many dancers would have been proud to belong to the Russian Ballet in whatever capacity, but

Dolin was and is intensely ambitious and the idea of remaining perhaps for the rest of his life in the *corps de ballet*, when a little more hard training could make him into a great dancer, did not appeal to him. Dolin soon perfected himself under the expert tuition of his first teacher, Astafieva, who was also at the time training another Anglo-Russian dancer, Alicia Markova, who danced her first important role with the Diaghilew ballet at the age of fourteen, and who is to-day though still marvellously young, a dancer of experience, achievement and infinite promise. These old schoolfellows danced "*The Blue Bird*" in "*Aurora's Wedding*" together during the last Diaghileff season, a most interesting sight to anyone who has seen them side by side in class.

For double-work, and the particular technique that a male dancer alone can teach, Dolin went to Nicholas Legat, one of the great veterans of the Russian stage. The period that followed was a difficult one for Dolin. He felt himself eager to create, the master of a magnificent technique, yet opportunities were few. His first important engagement was as principal dancer to Madame Legat, Nadejda Nicolaeva at the Palladium. The company was poor and the material given them quite without significance. The two brightest stars were the diminutive Markova, already at that time an artist, and Anton Dolin, who undoubtedly carried the entire performance on his shoulders and began to attract attention. The one number I remember in particular was a character dance, "*Danse Russe*," which was danced with astonishing spirit, so much so that I was not believed when I told some

Russian friends that the dancer was an English boy. Dolin was at that time a remarkable solo dancer, but his double-work was still accomplished with effort, partly perhaps because his partner was heavy and not really suited to him. At these early performances Dolin's facility to evoke applause by some brilliantly effortless piece of dancing was very noticeable. This was not achieved by conceit or by the disgusting *m'as tu vu* attitude adopted by so many dancers, nor was it caused by the technique alone. I can only describe it as "showmanship," and I think that technically it depends on a crisp, brilliant finish to a movement that gives a climax to everything he does. Many excellent dancers spoil their work entirely by slacking off at the finish, while Dolin puts in something extra. The non-critical public is very quick to seize upon this, and it is this fact of "climax" that invariably earns applause, and that makes Dolin in his Russian dance or in the much later Spanish dance so thrilling to watch.

CHAPTER THREE.

ROLES AND CREATIONS WITH THE RUSSIAN BALLET.

He joined the Russian Ballet once more in Monte Carlo. He was no more a *corps de ballet* dancer and the interval of years had taught him many things. His first important role was in “*Daphnis and Chloe*,” a ballet that I did not see, but it is the creation of *le Beau Gosse* in “*The Blue Train*,” the first of the modern ballets, that made him really famous. The *maitre de ballet* of the company was Bronislava Nijinska, whose classes and rehearsals proved an inspiration to Dolin, as they have to so many other male dancers ; Lifar and Lichine in particular, during the important formative period.

(i)

“THE BLUE TRAIN.”

I have told of Dolin's love for acrobatics during his early training. The origin of “*The Blue Train*” arose through an accident. One day he was seen by Jean Cocteau in the rehearsal rooms, engaged in some of his wonderful “stunts,” and this gave the French poet the idea of writing a ballet

purity of her work. In "*Pastorale*" there is much exaggeration and a monotonous repetition of any laughter-provoking movement as in the less successful film comic, and much redundancy that wearies the spectator, and does not drive the point home. Nijinska was the ideal choregraphist to give the young dancer his opportunity, and as *maitre de ballet* to the company she had studied him and was familiar with his style.

"*The Blue Train*" was a magnificent satire of the smart watering place, and particularly of the modern youth with his insistence on athletics. It requires more than a really magnificent dancer, it requires just that "dance showmanship" in which Dolin excels. The whole dance with its incredible acrobatic feats, expressed the young man full of the joy of living (it is in this way that Dolin originally evolved his acrobatics), but also fully conscious of the effect his dance



**The Spirit of Jazz (Dolin) charmed by the
Classical Spirit (Nemtchinova).
“The Rhapsody in Blue.”**

was having on the "flappers" who were watching him. It had to be a blend of spontaneity and pose, an exceedingly difficult matter, and to lean either way excessively would have upset the balance. The only possible technique for these acrobatic feats in order to preserve that delicate balance was a classical one, and Dolin alone could combine the two.

(ii.)

"LES FACHEUX."

His other creation was that of "L'elegant" in Nijinska's "*Les Facheux*." This has caused considerable discussion. In it Dolin has a dance on the points, alone on a partly darkened stage. This he did admirably and the discussion was on the suitability of the dance. In nine cases out of ten the critics would have been right, and had the dance been on a crowded stage with a feminine *corps de ballet* the result would have been unfortunate, for as I have said the male dancer must supply the elements of contrast in order to make a harmonious work, but in the present case the dance certainly interpreted the character of the rather precious fop of that period, and so had a very definite place in that particular ballet, and very wisely it was inserted as a special scene. One well-known critic told me that he found it unsuitable to a dancer of Dolin's temperament and physique, which is so essentially masculine, but the dance itself was so cunningly

contrived and so easily executed, without any of the atmosphere of an unnatural *tour de force*, that it did not appeal to me in that way, and though I would not like to see this used more often, as an isolated exception it was certainly a great triumph for Dolin.

(iii.)

SOME REVIVALS.

During this period Dolin danced in many revivals of Fokine ballets and Fokine has told me of his immense admiration for the manner in which these roles were danced. There is no doubt, however, that Dolin is not by temperament a romantic. He is far more at home in a really classical role, such as The Prince in "*The Swan Lake*," or in a modern ballet. His dancing is not without poetry, but his particular poetry is not of a dreamy type, he is nearer Trefilova in temperament than Pavlova for instance. His romantic roles therefore, though technically perfect, have given me less pleasure than the rest of his repertoire. His Rose in the "*Spectre of the Rose*" is the best I have seen since Nijinsky's, and he is to-day the only dancer who can approach the great master, but there is something lacking in it. His leap is the leap of a graceful and powerful young athlete, while Nijinski seemed to float out of the window. It is impossible to justify this opinion on any technical grounds. It is merely an impression. Certainly this ballet requires a totally different method than Petipa's "*Blue Bird*" which is undoubtedly

Dolin's greatest triumph in the old repertoire. The "*Blue Bird*" is a touchstone of technique, and to excel in that is to be the perfect classical dancer. Although widely separated in date and spirit it is far closer to the "*Blue Bird*" than any of the romantic ballets and requires "Dance Showmanship" to a very marked degree. Although "*The Rose*" is a role full of technique difficulties it would not occur to me to call it a "brilliant" role as I would the "*Blue Bird*." In the "*Blue Bird*" a certain climax is essential while in the "*Rose*," the whole thing is a vision, exceedingly delicate, that fades away in spite of that mighty final leap. Very much the same thing applies to the male role in "*Les Sylphides*" and I would make the same criticism of Dolin in this, in spite of the fact that on account of his superb partnering, he is the most satisfactory interpreter of this role that I personally have seen for years. That is, I realise, being over severe in criticism, but Dolin has already attained so much that I feel justified.

This period had perfected Dolin as a partner and in this respect he owes much to that excellent dancer, Anatol Wilzak, who was in the company when Dolin first joined. Many brilliant soloists are wretched partners but Dolin seems to inspire his partners with much of his own self confidence. He never fumbles or indulges in "weight lifting" and more important still, and I shall come to this when I deal with the partnership with Nemtchinova, he does not try to take away the public attention from the prima ballerina when she is doing her solo.

CHAPTER FOUR.

DOLIN AND NEMTCHINOVA.

The association of Dolin and Nemtchinova was particularly happy artistically, and it would be difficult to imagine two artists better suited to one another either technically or temperamentally.

Vera Nemtchinova's career, as far as the Diaghilew ballet is concerned, has run parallel to Dolin's in many respects. She too came out of the *corps de ballet* to recreate and to create many roles. She too made her name in a big Nijinska role, "*Les Biches*," and temperamentally she is far nearer to the classical ballet of Petipa than to the romantic, though as in Dolin's case she is invariably pleasing even in these. This association then, which began in the Ballet in "*Les Biches*," where Dolin's role was in the same key as "*The Blue Train*," was carried on most successfully outside the ballet for nearly two years. There were many handicaps to artistic success, the chief of these being the getting together of a suitable ensemble, and the finding of scenery, costumes and music that were really significant and new. The combination was not altogether successful there, and the chief

success lay in the dancing of Nemtchinova and Dolin themselves and in Dolin's production of "*The Rhapsody in Blue*." It was not always easy to keep up the same level of dancing with a *corps de ballet* to look after and without the strengthening discipline of the Russian Ballet, and at times, particularly towards the end, Dolin's dancing lost some of its brilliancy and lightness and though the public remained enthusiastic, Dolin himself was depressed and hypercritical, which largely led to his return to the Ballet.

I wrote at the time : " The most remarkable feature of this partnership is that neither dancer seeks to shine at the expense of the other. Both have realised this, and the realisation of this is unusual enough to cause wonder. They have seen the utter futility of such rivalry. Both in the ballets and divertissements the roles have been assigned with such taste that the maximum artistic result has been obtained, and the star of "*Les Biches*" and the star of "*The Blue Train*" can both give of their very best. The "*Rondo Capriccioso*" (Saint-Saëns), one of their most successful divertissements, is perhaps without much significance, yet it is important just because of this perfect balance. A jealous artist would have wrecked it hopelessly." In every production produced by Dolin himself he has given Nemtchinova opportunities to shine and indeed his "*Lac des Cygnes*" was the ballerina's triumph, the male dancer's role being somewhat colourless, at any rate in this curtailed version, though technically exceedingly complicated.

" *The Swan Lake* " is one of the most beautiful of all classical

ballets, but it needs as an essential a full and exceedingly well trained *corps de ballet*. This Dolin did not have at his disposal, and therefore, judged as a whole, his production cannot be said to have been a complete success. It would have been better to produce the dances purely as divertissement. Even the Diaghilew ballet with its far greater organisation has in its final years never been able to do justice to this ballet. Much the same criticism applies to Dolin's "*Sylphides*" which requires at least three dancers of quite unusual ability and a full *corps de ballet* of perfectly trained artists. I have criticised Dolin's performance in this ballet elsewhere. Both Dolin and Nemtchinova excel far more in classical or modern work, and this was made all the more noticeable by the conditions under which the work was produced. I am aware of the many difficulties in organising a really efficient troupe, but I am writing of the finished results as I have seen them in front. It is a temptation for the dancer who is his own *maitre de ballet* and choregraphist to concentrate to such an extent on his own work that he forgets the ensemble, and this was I think sometimes the case with Dolin. His *corps de ballet* was composed of excellent material and two of his dancers, Doris Sonn and Viva Kingsley, were above the average, yet the ensemble was slack and there were many faults, particularly in the arms, that a good teacher would have corrected with very little trouble. I do not believe that it is possible to fulfil all three functions, and hope that in future Dolin will bear this in mind, and institute a regular class under a teacher, whose sole work it shall be to train

the girls. Perhaps this is economically impossible. I am sure that it is artistically sound, and the work of such an artist as Dolin is worthy of the finest setting.

His return to the Diaghileff Ballet during its last season, with his important creations in "*Le Bal*" and "*Le Fils Prodigue*," revealed to one vividly the difference between the dancer alone and the dancer in a fine ensemble, backed by the greatest minds of the day. Dolin, with Diaghileff, and in 1933 during his short stay with de Basil's brilliant company, was complete ; and it is in such surroundings that he must be judged—as a brilliant part of a brilliant whole. In such surroundings, indeed, my admiration for him is unstinted.

CHAPTER FIVE.

ANTON DOLIN AND THE ART OF PARTNERING.

All too often the virtuoso male dancer regards it as somewhat beneath him to pay attention to the many intricate details of partnering, and deliberately to assign himself to what may seem to the public at large a subordinate role. Before Nijinsky and the Fokine epoch the dancer was almost entirely a "lifting partner"; once he had conquered the right to triumph on his own very much the opposite came to be the case.

The good partner will make his ballerina seem lighter, more graceful, he can double the applause that she will receive, and he can in a subtle manner achieve still more. Psychologically he is not "the lifter," for that implies weight, but the lover, so that every lift becomes a caress, and as he holds her aloft in triumph he is proclaiming his love to the audience. Partnering in essence is a continual dialogue between male dancer and audience. "Look at her. . . . How I admire her. . . . How lightly she turns. . . . See, I am taking her in my arms. . . . She escapes me. . . . I am so much heavier and more earthly. . . . I have caught her . . . but gently not to crush her. . . . How she soars aloft . . ." It is that attitude, and not merely well timed lifting that is the mark of the perfect gallant partner. Wilzak is such a partner, Dolin is such a partner.

But recently I watched Dolin instruct a youthful inexperienced cavalier in how to partner Irina Baronova, to me proudest and most poetical of all swan Queens, in *Le Lac des*



Anton Dolin in his great achievement—as
Satan in “Job.”

Cygnés. The year before, dancing with her, Dolin had overcome her own inexperience, had shown her to us prematurely as the great classical ballerina she is so rapidly becoming. He had pointed out in an unmistakable manner that hidden mastery that he had already divined. Whether Dolin is more or less modest I do not know, but his critical enthusiasm for the art of others, men as well as women, has ever given me pleasure, and has added to his own stature as an artist.

On the occasion of which I write, he both danced and talked ; it was a lesson to the new generation, who have on the whole, neglected the true meaning of Petipa for his mechanics.

“Now prepare her entrance. Once she is on the stage do not move, not to distract the audience. Fix your gaze on her . . . you are bewildered, you cannot believe that anything so wonderful exists. If you gaze at her and take that attitude the audience will.

“Your dance with her is a love duet. First you touch her just to convince yourself that she is real. Then you embrace her triumphantly. In the *adagio*, when she falls away from you into the arms of your friend, lean a little towards her, as if you were afraid, and then gather her up, lovingly and protectingly. This all has a meaning. It is not an acrobatic exhibition.

“When you have lost her, and have searched frantically, forget the stage and the wings. Look up to the sky, she is a swan, she can fly.”

That is but a portion of the matter and the manner of Dolin's explanation of “*Le Lac des Cygnés*,” which he inherited from Kehessinska and Vladimiroff, at a series of lessons at which I assisted in Monte Carlo, nearly ten years ago.

APPENDIX.

Roles danced by Anton Dolin.

(A). With the Diaghilew Ballet.

PETIPA CHOREGRAPHY.

The Blue Bird in "Aurora's Wedding "	(Tchaikovski)
The Prince in "The Swan Lake "	.. (Tchaikovski)
The Pas de trois in "The Swan Lake "	(Tchaikovski)

FOKINE CHOREGRAPHY.

The Rose in "The Spectre of the Rose "	.. (Weber)
The Moor in "Petrouchka " (Stravinsky)
Harlequin in "Carnival " (Schumann)
Male role in "Les Sylphides " (Chopin)
Daphnis in "Daphnis and Chloe " (Ravel)

MASSINE CHOREGRAPHY.

Youth in "Pulcinella " (Stravinsky)
Cossack Captain in "La Boutique Fantasque "	(Rossini)
*Zephir in "Zephir and Flora " (Auric)
Sailor in "Les Matelots " (Auric)

NIJINSKA CHOREGRAPHY.

*Le Beau Gosse in "The Blue Train "	.. (Milhaud)
Athlete in "Les Biches " (Poulenc)
*L'Elegant in "Les Facheux " (Auric)

BALANCHAVADZE CHOREGRAPHY.

*The Love-sick Youth in "The Ball " (Rieti)
*Companion in "The Prodigal Son "	.. (Stravinsky)

* Signifies creation.

(B.) Roles danced with his own Troupe.

BALLETS.

Swan Lake (with Nemtchinova)	(Tchaikovski)
Les Sylphides (with Nemtchinova)	(Chopin)
Spectre de la Rose (with Karsavina)	(Weber)
†Revolution (with Nemtchinova)	(Chopin)
†Nightingale and the Rose (with Nemtchinova)		(Fraser Simson)
†Rhapsody in Blue	{ with Nemtchinova .. Anna Ludmilla	(Gershwin)

DIVERTISSEMENTS.

†Danse Russe	(Kolin)
†Spanish Dance	(Albeniz)
†Raguette	(Vaughan Williams)
†En Classe	{ with Phyllis Bedells .. Vera Nemtchinova	(Debussy-Satie)
†Rondo Capriccioso (with Vera Nemtchinova)		(Saint-Saëns)
†Hymne au Soleil	(Korsakov)
†Exercises with Phyllis Bedells	{ .. Ninette de Valois }	(Grainger)
†Jack and Jill with Phyllis Bedells	{ .. Ninette de Valois }	(Gerard Williams)
†Little Boy Blue (with Ninette de Valois)	(Elgar)

† Signifies Dolin's Choregraphy.

Ballets with the Camargo Society Pomona—Adam and Eve—Job—Giselle—Le Lac des Cygnes.

The Dancing Times

Editor P. J. S. Richardson

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